



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act,  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.  
Publishers

15-17 East 40th Street  
Tel. 7180 Murray Hill  
JAMES B. TOWNSEND, President and Treasurer.  
15-17 East 40th Street  
REGINALD TOWNSEND, Secretary.  
15-17 East 40th Street

SUBSCRIPTION RATES  
YEAR, IN ADVANCE \$3.00  
Canada 3.35  
Foreign Countries 3.75  
Single Copies .10

WHERE ART NEWS MAY BE  
OBTAINED IN NEW YORK  
Brentano's - Fifth Ave. and 27th St.  
Powell's Art Gallery - 983 Sixth Ave.

WASHINGTON  
Brentano's - F and 12th Streets

MONTREAL  
Milloy's Book Store, 241 St. Catherine St. W.  
Chapman - 190 Peel St.

LONDON  
Art News Office - 17 Old Burlington St.  
Bottom, News Agent,

PARIS  
Chaine & Simonson - 19 Rue Caumartin

Vol. XVIII New York, January 18, 1919 No. 15

**ART AND BOOK SALE CATALOGS**—The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

## ART AND PRICES

The recent sale at auction of a Gilbert Stuart portrait of Washington for \$21,000, instead of the \$3,100 the same picture brought three years or so ago," says the N. Y. Evening Sun, "suggests that there is nothing so uncertain as the commercial value of art. It is true that the previous sale came at a time when buyers were hard up; it is also true that appreciation of the early Americans' work is rapidly growing, but neither of these factors fully accounts for the spectacular rise. After all, any auction price is a matter partly of luck; the coming together of determined bidders. It is a curious, though freakish, instance of the inexorableness of the law of supply and demand. Ten years from now, under other conditions, the same picture might sell for less than the \$3,100 level, if the demand happened to change.

A good illustration, from a very minor art, is found in the history of prices for ancient engraved gems and cameos. Some what more than a century ago a fine gem often sold for many hundred dollars. Fashions changed, and, let us say, 20 years ago the same gem could be picked up for five or ten dollars. Today it might bring fifty. Yet it was always the same gem. Its beauty and its historic associations have not altered. It is a case of demand.

To come back to the Clarke sale, one finds the true romance of speculative collecting in the case of a portrait of Edgar Allan Poe, by Boyle. It brought \$600, which was not a high price. But the same picture was bought from a dealer a few years ago for \$15. It is not remarkable that the collecting habit soon becomes a controlling passion of its victim, whether it be postage stamps, birds' eggs, Rembrandts, first folio Shakespeares or colonial door knobs. It is a very human thing.

[Fairly good reasoning, on the whole, but we think the Eve. Sun mistaken in its argument that "ten years from now, under other conditions, the picture might sell for less than the \$3,100 level, if the demand happened to change." The Eve. Sun editorial writer has evidently not reflected that the output of authenticated Stuart Washingtons is lessening, not increasing, and that with the sure increase in number of American art collectors the demand for original portraits of Washington is bound to grow under any conditions. In our opinion the picture in question is far more apt to bring \$50,000 in 1929, than to lessen any \$18,000 in value. Mr. Clarke, by the way, paid far more than \$15 for Boyle's "Portrait of Poe."—Ed.]

## MORRIS AGAIN IN LIMELIGHT

Seizing the opportunity of a talk before a Phila. social literary club last week, Mr. Harrison S. Morris returned to his line of attack upon the old Pennsylvania Academy of the Fine Arts, which he denounced as unprogressive, in need of cleaning, etc. While we hold no brief for the Academy, and are not in accord with it on the question of patriotism, as we recently stated in criticising its action in inviting Mrs. Joseph Pennell, who, with her husband, the redoubtable "Joe" Pennell, rather discredited themselves through their anti-British and reported pro-German attitude during the war—to be a member of its Ladies' Reception Committee at the opening of the annual Watercolor exhibition last December—we cannot agree with Mr. Morris in his last fierce attack upon the venerable Institution and its management.

So far as we can judge from many years attendance upon, and study of, the Academy's exhibitions, they are still the best in the country, and we do not consider they have fallen off since Mr. Morris was forced out as its director, while we have found its present management at all times courteous and alert to conditions in the American art world.

Mr. Morris reminds us, when we consider his long years of effort to acquire sufficient Academy stock to reinstate him in his old position—from the loss of which he has never ceased to recover—of the title of the well known Millais Pears' Soap picture, "He won't be happy till he gets it."

We wonder if this last outburst of Mr. Morris does not precede a campaign for public attention for himself, with a view to the capturing of the—to be—created U.S. Commissioner of Fine Arts. Regarding this new post which, it is to be hoped, our lawmakers at Washington will create—can there be any truth in the current rumor that the same Penna. politicians, who secured for Mr. Morris the post of Director of the American art section at the Rome International Exposition of 1911, of which he did not make a conspicuous success, to say the least,—are "grooming" him for the new commissionership?

## OBITUARY

Jules Stewart

The death on Jan. 4 last in Paris of Jules Stewart recalls the work of a painter whose work took high rank during the decade that included the Paris Exposition of 1878. Mr. Stewart was aged 64, and was the son of Wm. Hood Stewart, a Phila. collector residing in Paris, and well known at that time as the owner of Mariano Fortuny's picture, "The Academicians of St. Luke Choosing the Model," purchased by former Senator W. A. Clark at the sale of Mr. Stewart's pictures in Chickering Hall, N. Y., 1899, for \$41,000 and now in his collection. Under the pupilage of Raymond de Madrazo, Stewart soon made himself a figure in the world of art, exhibiting regularly in the Old Salon and in the leading international exhibitions. His best known works in America were "The Hunt Ball" and "The Hunt Breakfast," charming incidents of high life in the French aristocracy in which the brilliant red coats of the sportsmen were contrasted effectively with the bare shoulders and dainty gowns of the "mondaines."

Bernice Langton, the sculptor, who spent several months in Washington, where she was engaged in war work, has returned to New York and will shortly begin some important work.

## OBITUARY



Henry J. Duveen

In the passing of Henry J. Duveen, through seniority, head of the widely known art firm of Duveen Brothers of London, Paris, and New York, at his residence in this city on Wednesday last, there goes out a man whose influence upon the art world of his time was a marked one.

Born in Holland Oct. 26, 1854, Mr. Duveen as a youth joined his elder brother the late Sir Joseph Duveen who had previously gone to England, in London about 1875, and participated in the early building up of the Duveen house in that city. He left London about 1879, and came to N. Y., where he opened a branch of the London house, his brother Joseph remaining in charge of the London parent house. At the time of Henry Duveen's arrival here, the business of interior decorating and furnishing was in the hands of a very few firms like Sypher and Co., Cottier, Herter Bros., and Hess and Co., and his unusual taste, ability, and energy soon gained for the N. Y. house reputation and success. As the years passed, the business of Duveen brothers grew until they had largely crowded out the older firms of interior decorators in this country through the decorating of the city and country homes of wealthy Americans. Mr. Duveen, and later his nephews Joseph and John who joined him, gained the acquaintance and friendship of rich and influential Americans, which—later and when twenty years ago they broadened the scope of their dealings, and "took on" tapestries and important pictures—stood them in good stead.

## Duveens' Wealthy Patrons

They have had, and have, among their patrons, the late James A. Garland, Pierpont Morgan, Benjamin Altman, P. A. B. Widener, and George Gould, Henry E. Huntington, Wm. Salomon, Henry C. Frick, Joseph Widener, and other collectors, and through their importation of, and sale to, these and other collectors of rare Oriental porcelains, old tapestries, and other weaves and famous pictures, chiefly old masters, they had much to do with the formation of some of America's greatest art collections.

Possessing abundant capital, and seemingly unlimited credit, the Duveens were able to outbid almost all competitors in the European and American art markets, and they did so with a daring and boldness that astonished the trade.

Their agents ransacked Europe for art treasures, and they secured and imported, among other notable works, the Panshanger Raphael for Mr. Joseph Widener, and many of the notable works of the early English and Italian and Dutch schools owned by Messrs. Frick and Huntington et al. as well as the late Pierpont Morgan's famous collection of Oriental porcelains, which they bought back from his son, three or more years ago.

## A Remarkable Firm

In all this development of their business, which made them very rich men, they naturally encountered fierce and bitter opposition and much trade jealousy, but the firm calmly pursued its way and was invariably successful. To this success the late Henry J. Duveen largely contributed, but he was greatly aided and, in fact, surpassed by his nephew, now the head of the firm, son of the late Sir Joseph Duveen. It has been said in the trade that "Sir Joseph (knighted for his large and valuable contribution to the British nation in the addition to the Tote Gallery in London, which has been supplemented by his son Joseph) brought the sticks to make the fire, that Henry made said fire, and Joseph lit it."

Not only did the Duveen firm buy largely and spare no cost to obtain the best art works, but they employed special "experts,"

or better, authorities, to give these the "hallmark" of authenticity before they bought or sold such works, notably Mr. Bernhard Berenson, who for ten years or more has passed upon all their purchases of old Italian art and that of some other countries as well, and who, with other authorities, while he and they have sometimes been mistaken in attributions, have, on the whole, done well for the house and justified the extraordinarily large salaries paid them.

## Some Notable Transactions

Among other notable transactions in which with his firm Mr. Duveen had a part was the purchase in 1907 of the collection of pictures and antiques—reputed as among the finest in Europe—of Rudolphe Kann, in Paris. The identity of the buyers of that collection was kept secret for a long time. It was not believed that there was an art firm which could handle such a transaction, but eventually it was shown that Duveen Bros. were the buyers. The deal involved \$5,000,000. The collection included representative pictures by most of the masters of the Continental and English schools and an especially strong group of Rembrandts.

## Hals Family Picture

The Franz Hals, depicting the artist and his family, for which the Duveens are said to have received in the neighborhood of \$500,000 from Mr. Otto H. Kahn, and which was exhibited for a time at the Metropolitan Museum, was another of the firm's importations.

In 1909 the Duveens also bought for about \$3,000,000 the Maurice Kann collection, also in Paris. Maurice Kann was a brother of Rudolphe. Many of the Dutch pictures shown at the Metropolitan during the Hudson-Fulton celebration were brought to this country by the Duveens. Earlier they had paid about \$1,250,000 for the famous Hainauer collection in Berlin.

Parts of all these collections were sold to American buyers. The Duveens figured largely also in the sales that marked the dispersal of the famous Yerkes collection in this city some years ago. Rembrandt's "Savant with Bust of Homer," one of the Rudolphe Kann items, went eventually to Mrs. Henry E. Huntington. She also bought some Franz Hals antiques and pieces of furniture.

In 1916 the Duveens bought and brought here Piero di Cosimo's tondo of the "Virgin Adoring the Child." In the same year they purchased the famous Chabrieres-Arles collection of Renaissance furniture and objects of art in Paris. The transaction was believed to have involved more than \$1,000,000. Henry J. Duveen brought here, also in 1916, Gainsborough's "View in the Mall at St. James's Park."

## Mr. Duveen as an "Expert"

Mr. Henry Duveen himself, and especially in later years, grew to be an authority on Oriental porcelains, old English furniture bibelots, and found time in his busy life to make one of the most famous collection of postage stamps in existence.

## A Creator of Taste

Henry Duveen's whole business life was confined almost exclusively to the creation of taste among Americans for the finest and most important old pictures and art works, but his name will principally be best remembered as identified with the formation of the late Mr. J. Pierpont Morgan's collection of Oriental porcelains, and some of his best pictures, notably the Fragonard panels, repurchased by Duveen brothers and then resold to Mr. Henry C. Frick. He was a well known personality among American connoisseurs and collectors not only in N. Y., but also in the leading American cities.

Many years ago Mr. Duveen was decorated with the "Legion d'Honneur" as a mark of appreciation by the French government of his many artistic endeavors, and he was also given the Prussian Order of the Red Eagle by William Hohenzollern, some years before the war.

Mr. Duveen was a British subject. Mr. Duveen is survived by his widow, who was Miss Falcke, and by his only son, Lieut. Geoffrey Duveen of the British Navy, who married the English heiress, Miss Lewis, and who is a passenger on the Lapland due here next Sunday, on leave to visit his parents, but who, sadly enough, will arrive too late; and by his nephews, sons of Sir Joseph and Lady Duveen, Joseph, Charles, Edward, Louis, John, and Benjamin.

The funeral of Mr. Duveen took place yesterday in private.

## C. E. Perugini.

C. E. Perugini, the Italian-English painter, died in London Dec. 22 last. He was the last of the "Pre-Raphaelites" and an intimate of the Rossettis, Burne-Jones and Ford Madox Brown, as he was also of Sir Frederick Leighton and Sir John Millais. He was born in Naples and taken to England by his parents when an infant, but Horace Vernet, when he was only 11, after seeing his drawings, insisted he should return to Italy, where he studied under Bonolis and Mancini.

## Native Art at Luxembourg

By invitation of the French Government an exhibition of paintings and sculpture by American artists will be held in Paris probably in May and June in the Luxembourg. The project was under consideration before the war's end and has developed definitely since October last when M. Alfred Cortot, officially representing the Minister of Public Instruction, M. Laferrière, arrived in America with the Paris Conservatory Orchestra. M. Cortot occupies, at present, the position of Secretary for the Fine Arts in the Ministry, a place long held by M. Dalimier, whose name is familiar to all American artists in touch in recent years with the Paris art world. Correspondence prior to M. Cortot's arrival was carried on with the Ministry and with the French High Commission to the U. S. by Ernest T. Rosen, an American artist who lived in Paris up until two or three years ago, when he established himself in this city.

M. Cortot, acting on behalf of the French Government, in an interview last October, invited William A. Coffin, the well-known N. Y. artist, to form a committee of which Mr. Coffin should be president, and Mr. Rosen, general secretary, to select the works to be included in the exhibition and to take general charge of the undertaking. The honor having been accepted, a committee of 15 painters and sculptors has been formed, its officers chosen and its organization effected. Several meetings of the committee have been held, the first one shortly before Christmas.

The committee is as follows: William A. Coffin, president; Herbert Adams, vice-president; Francis C. Jones, 2nd vice-president and treasurer; Ernest T. Rosen, general secretary; Chauncey F. Ryder and Jonas Lie, committee secretaries. The above six members constitute the executive board. George Bellows, Edwin H. Blashfield, Arthur Crisp, Daniel G. French, Robert Henri, Max Weber, J. Alden Weir, Irving R. Wiles and Mahonri Young, Messrs. Adams, French and Young are the sculptor members of the committee; the other twelve are painters.

The committee will have a number of honorary members, not voting in the selection of the exhibitors. The honorary members will be headed by M. Edouard de Billy, Deputy High Commissioner of France and head of the mission in the absence of M. André Tardieu, and will include Henri Caro-Delvaile, the French artist, residing in N. Y.; Ernest Guy, of the French High Commission; Robert W. de Forest; Theodore Hertzler, president of the Fifth Avenue Bank and general treasurer of the committee; Denys Amiel, editor of The New France; Henri Casadesus, president of the Société des Instruments Anciens, and two or three others, among them A. Augustus Healy, president of the Brooklyn Museum.

It was at first thought that the exhibition would be held in some other place in Paris than the Luxembourg, such as the Orangerie in the Tuilleries Garden, or possibly the Petit Palais, but the Luxembourg was finally designated by the Government, thus bestowing an honor on the U. S. never accorded to any other foreign nation. The exhibition will include about 100 paintings and about 20 figurines or small bronzes, busts, reliefs and other pieces whether in bronze or in marble. There will be no art sculptures on account of transportation questions and space for placing them. It is probable that a small number of works in black and white, such as drawings, etchings and lithographs, will be added to the collection.

The committee will have three or four corresponding members, professional artists of high standing, in other cities such as Boston, Phila. and Chicago and representation in the exhibition will be solely by invitation. It is felt that the committee is broadly representative of all phases of present day art in the U. S. The collection will include works of living artists only, the committee having so voted, in accordance with the exigencies of the situation, and in harmony with the plans of the Paris authorities, for if works of artists deceased were considered it would require for such a retrospective addition, fine as it might certainly be made, about as much space as is accorded to the living artists, and the purpose of the exhibition is to place before the European world of art and the people of France and other countries, a representative, carefully selected collection of modern American art. A return exhibition of French art for next winter is contemplated which will be shown not only in N. Y., but in many of the principal cities of the U. S.

## Venice Honors Red Cross

A rare old painting, a portrait of San Lorenzo Guistinian, the first patriarch and famous benefactor of Venice, has been presented to the American Red Cross in token of the gratitude of Venice for the work of the American Red Cross in Italy.

The picture is attributed to Gentile Bellini, and is in the pure style of the period, somewhat sombre and severe.

## CLEVELAND

In preparation for a big exhibition of made-in-Cleveland art in May, the Museum has inaugurated in its main gallery an industrial exhibition, of much value to the designer and craftsman. Mrs. Harry Payne Bingham, whose beautiful new home, a good example of Italian architecture, is filled with art treasures, has loaned many pieces of period furniture, both Italian and French, with rare hangings, needlework, Italian watercolors, French prints and china, and a few pieces of sculpture. Two old Gothic doors from northern Italy, each carved with heraldic designs and the heads of saints and warriors, in small alternating panels, and a refectory table of unusual length, are among her most interesting loans. Florentine ironwork and rich hangings from the Museum's own stores, a collection of samplers loaned by Mrs. Amos B. McNairy in the English and American section, with early pewter and silver, Colonial furniture, Chelsea ware and some pieces of needlework, are exhibits of other lands and periods. Four Chelsea statuettes of the four seasons, with a strong suggestion of Angelica Kauffman in their lovely modeling, are among the small art objects in this section.

The Museum has acquired some Korean pottery and Chinese jade with other fine pieces, delayed in shipment because of the war, sent by Langdon Warner some 18 months ago. Mr. Worcester R. Warner has also loaned some rare Chinese porcelains and jade panels, with two jade incense burners.

The gift of a memorial collection of etchings from a N. Y. firm has added several choice Millets, Haden, Meryons, Whistlers, Jacques, to the Museum's collection and these are hung in the print room, while the special display of paintings includes a room full of watercolors by Brabazon, and important loans of modern Americans which have come to the American gallery from the private collection of Mrs. Henry A. Everett. The Brabazons include Italian and Swiss subjects of great beauty, treated in the luminous and colorful manner which won for this country-squire artist at 71 the reputation of "the best watercolorist since Turner."

Jessie C. Glasier.

## ST. LOUIS

Among the recent acquisitions announced by the City Art Museum, the most impressive is a XVI century French carved walnut cabinet in the style of Jacques Androuet du Cerceau, formerly in the possession of T. Foster Shattuck, who lent it for a time to the South Kensington Museum. Five hermes serve as architectonic supports to the front, in the form of Baroque caryatids, with baskets of fruit on their heads. The doors supported by these figures contain panels with fruit, goats' heads, foliation and other decorations in Renaissance symmetrical contraposition. Being of a Baroque richness, the cabinet supplements admirably a credence of the period of Francis I which the museum acquired last year.

The beginning of a collection of modern silver has been formed, some 22 pieces of English XVIII century plate, one piece of Irish make and one piece of American make, having been purchased.

The Far East collection has been enlarged by a Chinese Ch'ien Lung porcelain vase of fawn-colored glaze, formerly in the Morgan collection, a white Ch'ien Lung porcelain vase with flat decorations in relief, of scroll and key pattern, two important Chou bronze vases, formerly in the Bing collection of Paris, a Ch'ien Yao figure representing the Bodhisattva, Kwanjin the Merciful, standing on a sea monster. Four Chinese Ming paintings on silk have also been acquired.

Mr. William Booth Papin has donated to the museum a pair of bronze candlesticks designed by Edward McCarten, from the recent exhibition of small bronzes by American artists, organized by the Society of American Sculptors.

Charles F. Galt, who in 1917 won the Mallinckrodt prize, has completed several interesting paintings, including a nude and two equally effective landscapes.

## BUFFALO

The exhibition of pictures already seen and received in Brooklyn and Boston, by Boris Anisfeld, at present in the Albright Art Gallery, is an interesting and significant one and brings home to the observer the fact that in painting, as in everything else that appeals to the aesthetic faculty, "the old order changes."

This new school in painting aims at the expression of what may be called decorative idealism, rather than at the realization on canvas of beauty as the average layman sees it. The public more easily responds to the work of this school when it is presented in purely decorative effects as seen in the theatre, with the aid of brilliant lighting and the larger appeal possible on the stage, than in the narrower scope of the painter's canvas.

## ART AND BOOK SALES

## AMES PICTURE SALE

The 97 pictures forming the collection of the late Governor Oliver Ames of Massachusetts were sold by Mr. Thomas E. Kirby of the American Art Association, in the Plaza Ballroom, Thursday evening last, for a total of \$33,675.

The artists' names, titles, buyers, and prices, follow:

No.	Artist	Title	Buyer	Price
1.	La Monaca, A.	"In the Garden," 11x7.		
2.	E. T. Richards	"Female Head," 11x8.		\$30
3.	Rudolph, C.	"Female Head," 11x8.		35
4.	Van Beers, Jan.	"A Blonde," 12x9 1/2.		40
5.	Pierce, C. F.	"Early Spring," 10x12 1/4.		55
6.	Johnson, David.	"Housatonic River, near Barrington," 14x12.		90
7.	Saintin, J. E.	"A Florist's Shop," 13x8 1/2.		160
8.	Delort, C. E.	"A Coquette," 12 1/2 x 9 1/2.		80
9.	Pasini, A.	"Departure of Persian Caravan," 9x12.		210
10.	Pascutti, A.	"The Music Room," 14 1/4 x 18.		270
11.	Menzler, W.	"Young Woman in Profile," 13 1/4 x 10 1/4.		55
12.	Maccari, C.	"The Fortune Teller," 12x16.		75
13.	Charnay, A.	"Chateau-Autumn," 13 1/2 x 18 1/2.		230
14.	Aubert, E. J.	"Young Frenchwoman," 18x14.		60
15.	Koekkoek, B. C.	"Near Tiel, Holland," 16x20 1/2.		410
16.	Gebler, F. O.	"Sheep," 13x18.		95
17.	Boskerck, R. W.	"Post-office, near Lake Geneva," 13x18 1/2.		45
18.	Viry, P. L.	"Return from the Hunt," 16 1/2 x 21.		250
19.	Robie, J. B.	"Flowers and Fruit," 15 1/2 x 20.		220
20.	Richards, W. T.	"Landscape," 20x16.		60
21.	Van Dam, A.	"Skating-Holland," 17 1/2 x 20.		45
22.	Oudino, A.	"On the Oise," 16x27.		160
23.	Pierce, C. F.	"Spring Landscape and Cattle," 18x24.		175
24.	Van Boskerck, R. W.	"Mill Pond, East Lynn, Connecticut," 20x30.		270
25.	Inness, Geo.	"Landscape," 16x24.		5,100
26.	Lekigian, G.	"Among the Tombs," 27x19 1/2.		30
27.	Lots, C. F.	"Landscape," 21x27 1/4.		60
28.	Engel, J. F.	"Walking in the Park," 26x17.		120
29.	Simonetti, E.	"At the Costumer's," 29 1/2 x 19 1/2.		95
30.	Inness, Geo.	"The River," 16x24.		3,250
31.	Comte, P. C.	"La Toilette," 28x21.		55
32.	Mantegazza, G.	"Street Musicians," 31 1/2 x 19 1/2.		135
33.	Donzetti, L.	"The Setting Sun," 17x28 1/2.		125
34.	Castaldi, F. C.	"Sea and Shore," 17x30.		65
35.	Aldi, P.	"Caught in the Act," 17x31 1/2.		70
36.	Neubert, L.	"Landscape," 16x31 1/2.		65
37.	Armenz, P.	"Peasants in Town," 25x35 1/2.		115
38.	Voltz, F.	"Landscape and Cattle," 15 1/2 x 36 1/2.		450
39.	Lansil, W. F.	"Waiting for the Tide," 22x36.		60
40.	Bertier, F. E.	"Lady in Black," 29x24.		150
41.	Van Boskerck, R. W.	"High Noon, near Niantic, Conn.," 20x30.		310
42.	Niczky, E.	"Spring," 33x21 1/2.		120
43.	Niczky, E.	"Caught," 33x22.		120
44.	Mazzotta, F.	"The Young Culpit," 25x36.		150
45.	Munkacsy, M. De.	"Carlsbad," 25x36.		760
46.	Inness, Geo.	"Landscape," 22 1/2 x 34.		6,100
47.	Tait, A. F.	"Treed—A Good Time Coming," 30x25.		240
48.	Weeks, E. L.	"Gossip at the Fountain, Rabat, Morocco," 35 1/3 x 27.		280
49.	Caliga, I. H.	"Reminiscence," 27x35.		45
50.	Smedley, W. T.	"The Weekly Mail," 30x21.		85
51.	De Haas, M. F. H.	"In the Harbor—Moonlight," 33x24.		65
52.	Weber, P.	"Landscape," 21 1/2 x 36 1/2.		155
53.	Burnier, R.	"Landscape and Cattle," 34x26 1/2.		80
54.	Bellows, A. L.	"The Mill in the Dingle," 23x36.		155
55.	Ekwall, Knut.	"Mother and Child," 33x26.		500
56.	Landelle, C.	"Youth," 39 1/2 x 33.		85
57.	Piot, E. A.	"Young Woman," 31 1/2 x 25 1/2.		130
58.	Calderini, M.	"Spring Landscape," 27 1/2 x 38 1/2.		165
59.	Guerra, A.	"Italian Peasant Interior," 24 1/2 x 38 1/2.		90
60.	Rinatol, A.	"The Music Lesson," 37 1/2 x 26.		50
61.	Riegen, N.	"Harbor in Holland," 26x39 1/2.		250
62.	Volkhart, M.	"Courtship," 36 1/2 x 30.		220
63.	Ekwall, Knut.	"Saying Grace," 31 1/2 x 39.		400
64.	Guerra, A.	"Italian Peasant Home," 36x25 1/2.		2,250
65.	Unterberger, F. R.	"Venice," 23x43.		115
66.	Jones, C.	"Autumn Evening, Worcester-shire," 24x42.		60
67.	Muller-Kurzweller, A.	"A Winter Evening," 27 1/2 x 42.		110
68.	Gallon, R.	"English Landscape," 24x41 1/2.		80
69.	Kaemmerer, F. H.	"Floral," 43 1/2 x 25 1/2.		400
70.	Ziem, F.	"Venice," 26 1/2 x 44.		100
71.	Formis, A. B.	"Environ of Constantinople," 25 1/2 x 49 1/2.		100
72.	Richards, W. T.	"Sea and Shore," 27x47.		1,000
73.	Induno, G.	"Youth and Old Age," 32 1/2 x 47 1/2.		300
74.	Tompkins, F. H.	"A Young Mother," 43 1/2 x 31.		100
75.	Muhlig, H.	"Peasants on the Highway," 31x48.		140
76.	Giardi, "Chioggia,"	30x50 1/2.		180
77.	Giardi, "Fishing,"	30x50.		120
78.	Formis, A. B.	"The Passing Caravan," 25 1/2 x 49.		100
79.	Formis, A. B.	"Crossing the Stream," 25x49.		95
80.	Tirattelli, A.	"An Italian Fair," 24 1/2 x 53 1/2.		75
81.	Toifano, E.	"Alone at Last," 52x30.		155
82.	Picknell, W. L.	"Cottage by the Sea," 36x50.		450
83.	Landelle, C.	"A Woman of the East," 51 1/2 x 33 1/2.		135
84.	Fontana, E.	"The Maid and the Marmion," 51 1/2 x 39 1/2.		90
85.	Visconti, F.	"Landscape," 33 1/2 x 58 1/2.		120
86.	Roffhaen, J. X. F.	"Le Lac De Wallen-stadt," 34 1/2 x 57 1/2.		80
87.	Lefebvre, J. J.	"Salome," 59x36.		510
88.	Schnee, H.	"After the Christening," 41 1/2 x 56 1/2.		180
89.	Fischer, E.	"A Swiss Lake," 33 1/2 x 69 1/2.		130
90.	Grant, C. R.	"Day Dreams," 57x38.		70
91.	Visconti, F.	"A Pool in the Forest," 46x65 1/2.		190
92.	Mancini, F. G.	"On a Road near Naples," 61 1/2 x 41.		120
93.	Corcos, V.	"The Balcony," 44x71.		70
94.	Visconti, F.	"Forest of Fontainebleau," 54 1/2 x 75.		500
95.	Kperner, E.	"Moorish Marketplace," 53x79.		210
96.	Jacquet, J. G.	"La-Première Arrivée," 93x56.		425
97.	Lerolle, H.	"The Potato Gatherers," 79x116.		1,100
Total				\$33,675

## American Art Association

The Inglis-Morton-Lawrence collections of American and foreign paintings by masters of the modern schools will be sold Jan. 29th in the Plaza Ballroom. Included in this important sale are a number of representative foreign works collected by the late James S. Inglis of Cottier & Co., and to be sold for account of Mrs. Elizabeth Inglis, owner. Exhibition will be from Jan. 22 to date of sale.

The notable collection of old Chinese porcelains, rare jades and other hard stones, antique bronzes, Tang, Han, Sun, and Ming pottery, enamels and other Oriental art treasures, collected by the late Rufus E. Moore, will be sold Jan. 27-31 inclusive, and Feb. 1-3, inclusive, afternoons, at the American Art Galleries. Exhibition Jan. 22 to date of sale.

## Dodd Book Sale

Part II of the stock of rare books of Robert H. Dodd, sold at the Anderson Galleries on the afternoons of Monday and Tuesday of this week, brought a total of \$6,423.65 for the 487 items dispersed.

The highest price, \$510, was paid by George D. Smith for No. 226, "Fragments of Rare Books," mostly of the Elizabethan period, collected chiefly by J. Payne Collier.

The same buyer paid \$400, the second highest price, for No. 466, a rare tract on Virginia, by Robert Johnson (London, 1609), the Griswold-Ives-Lefferts copy.

Other items of interest were: No. 227, "Poor Richard's Almanac, 1736," by Benjamin Franklin (Phila., 1735), the fourth of the scarce series, George D. Smith, \$360. No. 57, "Fantasticks," by Nicholas Breton (London, 1626), the Thomas Jolley-Hoe copy of the first edition, George D. Smith, \$305. No. 338, Map showing Lake Ontario, Huron, and Erie, 1643, very rare, only one other copy traced, George D. Smith, \$290. No. 10, "Almanac," by Edes & Gill (Boston, 1770), S. L. Munson, \$157.50.

## Engravings and Etchings Sale

Engravings, etchings, and drawings, examples of the works of Whistler, Haden Rembrandt, and others from private collections and estates, including those of Mrs. F. S. Coolidge, and the estates of the late Ferdinand Hermann and Samuel Elliott, dispersed at the American Art Galleries, Tue. eve., brought a total of \$4,660.

No. 163, "Olga B.," an etching by Anders Zorn, rare signed proof, was purchased by M. Knoedler & Co. for \$440. No. 116, "Old Man with Divided Fur Cap," etching by Rembrandt, first state of three, went to the same buyer for \$430. No. 131, "Virgin and Child," engraving by Martin Schongauer, scarce, F. Keppel & Co., \$220. No. 110, "Christ Preaching," etching by Rembrandt, only state, from J. P. Townsend collection, F. Meder, \$220. No. 62, "La Bergerie," etching by Charles Jacque, signed proof, M. Knoedler & Co., \$180. No. 44, "Three Sisters," etching by Sir Francis Seymour Haden, signed proof, Ehrlich Galleries, \$130.

## Print Collections Sale

Colored fishing prints, mezzotints and line-engravings from a private collection, and that of the late Charles Roberts of Philadelphia, sold at the American Art Galleries Tuesday afternoon brought \$2,056.50.

A collection of stipple plate portraits by David Edwin was purchased by Max Williams for \$85, and "Punt Fishing," a colored lithograph by W. Gauchi, went to the same buyer for \$55.